

Notre Dame Scholastic.

Disce quasi semper victurus; vive quasi cras moriturus.

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Higher.

The rolling seasons sweep along
In varied, rapid, ceaseless song
Like music of the heavenly spheres,
Unheard by grosser earthly ears.

But in the glowing dreams of fancy's hours,
The favored spirit joins Celestial powers,
And mingles in the pure, bright visions seen
Afar beyond where mortal senses glean.

*
Creation's hidden melodies
Are free to her as summer's breeze,
And order meets her raptured eye
Where dire confusion seemed to lie.

The chance-wrought months, that formed a broken chain
Are seen in circled beauty meet again,
Each one a link of loveliness so fair,
So fit, that beauty never seemed but there.

The golden ones, the russet bright,
The glittering glance of crystal white,
The pleasing rays of emerald mild,
In turn delight sweet fancy's child.

Borne by the press of crowds, we glide away,
Till glad, rich time seems but a common day,
And beauty fades before the careless eye,
And sounds of joy are born to faint and die.

The gifted spirit sees in tears
The wasted wealth of golden years,
The powers of high immortal mind
To thoughtless rounds of earth confined.

Shall we aspire to feel the lofty thought
Enrich the soul with pleasures never wrought
By common joys? Or shall we walk the round
Of meeker minds, where trifling toys abound?

The spirits of the great and good,
Who with the beautiful have stood
And breathed on earth of heavenly air,
Bid us walk forth to meet them there.

Our nature, God-like formed to look above,
Bids us arise to seek a nobler love,
Bids us advance to taste celestial food,
And while on earth come nearer to our God.

R.

—A young English lady is engaged in making a cloak entirely of partridge feathers. In it will be at least 10,000 feathers of different sizes, the lower portion of the cloak being made of the tail-feathers and then ranging up, the breast feathers come next, while the variegated plumage around the neck of the bird encircle the white throat of the lady. It will require about 100 partridges to fill out the regular course of feathers, which are placed in layers similar to the way in which they grow on the bird.

The Mosaic History of Creation.

I.

In the beginning God created heaven and earth. And the earth was void and empty, and darkness was upon the face of the deep: and the Spirit of God moved over the waters.

II.

A. And God said: Be light made. And light was made. And God saw the light that it was good: and He divided the light from the darkness. And He called the light Day, and the darkness Night: and there was evening and morning one day.

And God said: Let there be a firmament made amidst the waters: and let it divide the waters from the waters. And God made a firmament, and divided the waters that were under the firmament, from those that were above the firmament. And it was so. And God called the firmament Heaven: and the evening and morning were the second day.

God also said: Let the waters that are under the heaven be gathered together into one place: and let the dry land appear. And it was so done. And God called the dry land, Earth: and the gathering together of the waters He called Seas. And God saw that it was good. And He said: Let the earth bring forth the green herb, and such as may seed, and the fruit-tree yielding fruit after its kind, which may have seed in itself upon the earth. And it was so done. And the earth brought forth the green herb, and such as yieldeth seed according to its kind, and the tree that beareth fruit, having seed each one according to its kind. And God saw that it was good. And the evening and the morning were the third day.

B. And God said: Let there be lights made in the firmament of heaven, to divide the day and the night, and let them be for signs, and for seasons, and for days and years: To shine in the firmament of heaven, and to give light upon the earth. And it was so done. And God made two great lights: a greater light to rule the day, and a lesser light to rule the night: and the stars. And He set them in the firmament of heaven, to shine upon the earth. And to rule the day and the night, and to divide the light and the darkness. And God saw that it was good. And the evening and morning were the fourth day.

God also said: Let the waters bring forth the creeping creature having life, and the fowl that may fly over the earth under the firmament of heaven. And God created the great whales, and every living and moving creature, which the waters brought forth, according to their kinds, and every winged fowl according to its kind. And God saw that it was good. And He blessed them, saying: Increase and multiply, and fill the waters of the sea: and let the birds be multiplied upon the earth. And the evening and morning were the fifth day.

And God said: Let the earth bring forth the living creature in its kind, cattle, and creeping things, and beasts of the earth according to their kinds. And it was so done. And God made the beasts of the earth according to their kinds, and cattle, and every thing that creepeth on the earth after its kind. And God saw that it was good. And He said: Let us make man to Our image and likeness: and let him have dominion over the fishes of the sea, and the fowls of the air, and the beasts and the whole earth, and every creeping creature that moveth upon the earth. And God created man to His own image: to the image of God He created him: male and female He created them. And God blessed them, saying: Increase and multiply, and fill the earth, and subdue it, and rule over the fishes of the sea and the fowls of the air, and all living creatures that move upon the earth. And God said: Behold I have given you every herb bearing seed upon the earth, and all trees that have in themselves seed of their own kind, to be your meat: And to all beasts of the earth, and to every fowl of the air, and to all that move upon the earth, and wherein there is life, that they may have to feed upon. And it was so done. And God saw all the things that He had made, and they were very good. And the evening and morning were the sixth day.

III.

So the heavens and the earth were finished, and all the furni-

ture of them. And on the seventh day God ended His work which He had made: and He rested on the seventh day from all His work which He had done. And He blessed the seventh day, and sanctified it: because in it He had rested from all His work which God created and made.

The preceding statement of creation contains three parts. In the first part, Moses speaks of creation in general, and of the original condition of the earth in particular; in the second he enumerates the separate parts of creation; in the third he records the finishing of creation and the institution of the Sabbath.

The first part begins with the words: "In the beginning God created heaven and earth." That is to say, "*In the beginning of time* God created heaven and earth." Time has, then, been made with the world, and the beginning of the world and that of time come absolutely together. By "heaven" and "earth" we mean, according to the Roman Catechism, everything there is in heaven and on earth, *i.e.*, the universe, or *Kosmos* of the Greeks. Whether the creation of the angels is comprised in this, expositors do not agree; but this, however, is of no great moment, since it is sure that God must have created them in the beginning of the visible world.

Holy Scripture, having thus set forth the dogma of creation, gives us some information in regard to the primitive condition of the earth. It says: "And the earth was void and empty, and darkness was upon the face of the deep; and the Spirit of God moved over the waters." The earth being "void and empty" means, according to the best commentators, that the earth was still entirely covered with water, an immense and bottomless abyss of water (*Abyssos*) and there were neither men nor animals nor plants.

And Holy Scripture adds: "And darkness was upon the face of the deep." By "abyss" or "deep" commentators understand, as already remarked, the sea; but how this darkness is to be understood, they cannot tell. Everyone tries to clear the ground according to his own notions. St. Basil thinks it to have been thus: "That there should be darkness in some place, three things are required: light, an object which prevents light, and a place which has no light. And so the darkness which covered the deep was caused by the shadow of one of the heavenly bodies." The recent teachings of natural philosophy will not accept such an ingenious explanation, but regards this darkness mentioned in Holy Scripture as caused by the immense quantity of gases with which the earth was surrounded in the first phases of its development. The Bible itself does not give us the cause of this darkness; it is sufficient for it to state the fact. Holy Scripture concludes the original state of the earth in the following words: "And the Spirit of God moved over the waters." This is as much as to say: The Spirit of God was active in forming the earth out of the chaos of the elements into its present form. The earth has not, then, been created by God directly, such as it is now, but has gradually become so; but in what manner and in what chronological order this happened Holy Scripture does not tell. The chapter following this contains a few indications only, which we shall explain in their proper place.

The second part of the Mosaic statement of creation contains the enumeration of the separate parts of the creation of visible things, adding after each, "God said: Let there be, and it was so." God is described as speaking, only to make the work of creation more clear to us, not that God should have uttered real words. God's speech is as much as His will.

Concerning the contents of the second part of the biblical statement of creation, St. Thomas Aquinas says: "Moses says first, in a general way, what God created, in saying 'In the beginning God created heaven and earth';" afterwards *he mentions the different parts*; as if some one would say: This architect has built that house, and then adds: First he laid the foundation, then he constructed the walls, and finally he placed upon it the roof. The second part of our statement, then, according to St. Thomas, contains *an enumeration* of the separate parts of the creation of visible things. But here arises the most difficult question, namely, as to the order in which Moses enumerated these different parts of creation. Was it in the same order in which God furnished the earth with its different elements and parts? To this question, most commentators, ancient as well as modern, answer in the affirmative. They believe that God really placed on the earth the different things, and in the order Moses enumerated them, namely, successively, the light, air, sea, and land, with the plants, the sun, moon and stars, fishes and birds, the animals of the field, and lastly man. Now, Mr. Frederick Michelis has proved with much clearness in his pamphlet "Nature and Revelation" that such cannot be the case. Accepting that Moses really enumerated the works of God in the order they were created would bring the clear words of Holy Scripture into direct contradiction with the evident and irrefutable facts of natural researches, contradictions which cannot be put aside by any art of exposition or by any commentary on the words of Holy Scripture. The extremes have already been reached to reconcile these contradictions, but to no purpose. But it has for a long time been believed that these contradictions could be reconciled by taking the six days of the Mosaic statement of creation for so many periods, of unknown but long duration; but in vain. The contradiction between the words of Holy Scripture and the facts of nature still remained so glaring and manifest that Shleiden was not ashamed to say "that a well educated man as soon as he entered upon the world from school, could not help being ashamed of the primitive record of mankind." But between the clear words of Holy Scripture and the certain facts of natural researches there cannot be a real contradiction; for the Bible and Nature are two books written by one and the same hand, that of God, and God does not contradict Himself. "For," says an English writer, "an All-wise and All-powerful God cannot have revealed anything that the natural sciences can prove false." And Dr. Molloy on this vexed question says: "An uneasy apprehension has long prevailed among devout Christians, and a declared conviction among a large class of unbelievers, that the discoveries of geology are at variance with the facts recorded in the book of Genesis. Now, the historical narrative of Genesis lies at the very foundation of all Revealed Religion. Hence the science of geology has come to be looked on with suspicion by the simple-minded faithful, and to be hailed with joy, as a new and powerful auxiliary, by that infidel party which, in these latter days, has assumed a position so bold and defiant. It is now confidently asserted that we cannot uphold the teaching of Revelation unless we shut our eyes to the evidence of geology; and that we cannot pursue the study of geology if we are not prepared to renounce our belief in the doctrines of Religion. Yet surely this cannot be. Truth cannot be at variance with truth. If God has recorded the history of our globe, as geologists maintain, on imperishable monuments within the crust of the earth,

we may be quite sure He has not contradicted that Record in His Written Word. There may be for a time, indeed, a conflict between the student of Nature and the student of Revelation. Each is liable to error when he undertakes to interpret the records that are placed in his hands. Many a brilliant geological theory, received at first with unbounded applause, has been dissipated by the progress of discovery even within the lifetime of its author. On the other hand, it cannot be denied that Theologians have sometimes imputed to the Bible that which the Bible does not teach. We need not wonder, therefore, that a conflict of opinion should sometimes arise between the geologist and the theologian; but a conflict there cannot be between the story which God has described on His works and the story He has recorded in His Written Word. It is our conviction that the more thoroughly the works of Nature are understood, the more perfectly they will be found to harmonize with the truths of Revelation. Let it be ours to show that the study of God's works is not incompatible with the belief in God's word. Kurtz therefore says rightly: 'The Bible and Nature, inasmuch as they are God's word, must agree.' Where this seems not to take place, there the exegesis of the Theologian or that of the Naturalist is false."

It is at present beyond doubt that the separate parts of the creation of visible things do not follow each other in the order Moses placed them, *i. e.*, according to time they do not follow in the order 1. Light: 2. Air; 3. The Sea, the Earth and Plants; 4. The Sun, Moon and Stars; 5. The Fishes and Birds; 6. The other animals; and lastly, Man. Consequently we have to give up the opinion that Moses enumerated the works of God in the order God created them, although up to this time most commentators on Genesis maintain this view. But here arises the question: What order then did Moses follow? or did he follow an order at all? These questions will be answered when we come to speak of the works which Moses has enumerated separately.

As the work of the first day, Moses puts down Light. But what is to be understood by light in this case? The corresponding Hebrew word signifies as well light (*or*) as fire (*ur*), and means nothing but the illuminating element, fire, inasmuch as it is the source of light. As the work of the second day, Moses names "the firmament between the waters." What is to be understood by "the waters"? Moses himself says, ch. 7 of Genesis, when he writes: "In the six hundredth year of the life of Noe, all the fountains of the great deep were broken up, and the flood gates of heaven were opened: and the rain fell upon the earth forty days and forty nights." By "the fountains of the great deep," commentators understand the collection of the waters which are upon the earth, and by flood-gates of heaven, *cataractae cœli*, the clouds. Now that which is between is air. For this reason commentators agree almost unanimously that by the *firmament* between the waters we must understand *the air*. The work of the third day consisted in separating the waters from the land and in producing the plants. The works of the three first days are then enumerated: Light (fire), Air, Water, and Land (the latter with the plants). But these are the four elements, out of which, according to the ancients, the whole world is composed. And Moses enumerates them also in their natural order; only that he commences with the noblest, to end with the inferior and by far more material.

Coming now to the three last days we find on the fourth that God made the sun, the moon and stars, *i. e.*, those luminous bodies, *luminaria*, which move in the ether, in the element of fire, or, as St. Thomas says, in the heaven of fire, *calum empireum*. On the fifth day God created *the birds, the inhabitants of the air*; and *the fishes, the inhabitants of the water*; the sixth He created the animals which live upon the land, and last of all, and as an inhabitant of the land, man. Moses in enumerating the separate parts of creation, forms two divisions: in the first he places the four elements, in the second the beings which inhabit those four elements. From this it already follows that Moses could not even think of enumerating the beings in the order they proceeded from the Omnipotent Will; and when we consider the Mosaic statement with a little precision, we will notice that Moses did not intend to follow out this order. He takes into consideration rather the succession of the *elements in space*, in beginning with what the ancients thought to be the first and the highest in position.

Although the second part of the Mosaic statement is no less than a history of the creation, still it contains some indications concerning the development of our earth, which is, even at present, of great interest to the naturalist. According to Holy Scripture, the earth was in the beginning entirely covered with water. But this condition ceased afterwards; islands and continents appeared above the sea. Then budded and grew the herbs and trees which form the vegetable kingdom. The animals seem to have appeared much later than the plants, since God gave the latter as food to the former. But man was created last, as is clear from the blessings God showered upon him: "Rule over the fishes of the sea, and the fowls of the air, and all living creatures that move upon the earth, and behold I give you every herb bearing seed upon the earth, and all trees that have in themselves seed of their own kind, to be your meat: and to all beasts upon the earth and to every fowl of the air and to all that move upon the earth, and wherein there is life, that they may have to feed upon." These indications of the development of the earth naturalists of to-day cannot regard as without value. We now ask whether it is necessary to remark here that there cannot be a contradiction between Holy Scripture and the results of natural science? Do we venture too much when we maintain that in future natural philosophy will not succeed in discovering even an apparent contradiction between its certain conclusions and the word of Holy Writ? And we may also ask whether Schleiden still believes that we are forced to be ashamed of the primitive records of mankind? Everything urges that we understand this holy record aright, and that we do not mix up with it what does not belong to it.

[TO BE CONTINUED.]

Eloquence.

Eloquence, in its broadest acceptation, is the faculty of powerfully acting upon the mind, the heart, and especially the will of men by means of words. We call it a faculty, to include in our definition as well the natural gift of eloquence as the artificial and cultivated one. When for instance a man without any education at all tries to gain others to his cause, he will exert all the energy of his faculties and show forth in his speech all the light of his mind and the burning impulse of his heart. Nature makes him eloquent, and so we have first a natural eloquence; but this

natural gift may be cultivated and brought to higher perfection, and so eloquence becomes an art. Cicero therefore defines it to be the art of speaking properly in order to persuade: *ars dicendi accommodate ad persuadendum*. By this persuasion, however, we are given to understand conviction of the mind and moving of the will, and not that arbitrary persuasion by fictitious reasons in the sense in which rhetoric has been condemned by Plato. And besides, Cicero places eloquence especially in the *dicere accommodate* and not so much in its result, since there may be a true eloquence without any effects.

Considered in its broader meaning, eloquence does not necessarily extend to exterior delivery; nay, it is not even exclusively attached to the words, since there may be a very eloquent silence, look, motion, etc.; nor is it restricted to the narrow dominion of common speech. Its character is very extensive, and so is the field under its sway. We find it in the calculated speech of the statesman, in the circumstantial exposition of the lawyer, in the clear dialectic of the controversialist, in the powerful allocution of the missionary, in the vivid recitation of the historian, and in the expressive picture of the poet. Now it acts upon a large audience by the mighty voice of the orator, again speaks coolly to reason by the silent medium of scripture.

Eloquence, in its closer and general signification, is the faculty of persuading and moving, or the power by animated word of seizing the mind and will of men, and powerfully acting upon the latter. As such, we must carefully distinguish it from elocution, poetry and philosophy. Elocution is the art of expressing one's thoughts and feelings in pleasant and elegant language, and is in almost the same relation to eloquence, as the form is to the reality and the copy to its original. The difference between the two expressions is very well traced by Cicero in the words which he places in the mouth of the Roman orator Antonius: *Disertos se vidisse multos, eloquentem omnino neminem.* (de Orat., c. 5). Among the Greeks, eloquence was called (*hē deinôtēs tōū légein*) the power of speaking, and elocution, (*eustomía, euglōttía, euépeia,*) pleasant language; and it was only later on, when ornamentation and sophistry had already overwhelmed the first classical vigor, that the two expressions were used indiscriminately. Eloquence, moreover, is to be distinguished from poetry, which has for its object the beautiful of things, and acts upon the imagination and sentiments, while eloquence treats especially of what is true and good, and acts upon the will. So likewise is the orator to be distinguished from the philosopher. The latter has to search for and enquire after truth, and then to make it known to his audience as far as he intends to; but the orator is not satisfied to have the truth simply known to his audience,—he insists on having it really accepted, and thus passes from the persuading of the mind to the moving of the will. Whilst the philosopher considers the good only from the side of its objective reality, and whilst thus even the practical or moral philosopher always yet remains speculative, the orator will always consider it with regard to a proximate purpose, to a practical use of life.

Although eloquence is now generally grounded on a natural foundation and requires a true interior enthusiasm, still to bring it to perfection and to preserve it from all deviations, there is required a close observance of the precepts and assistance which art gives us. And when Horace says concerning the creation of poetry:

'Tis long disputed, whether poets claim
From Art or Nature their best right to fame;
But art, if not enrich'd by nature's vein,
And a rude genius, of uncultur'd strain,
Are useless both; but when in friendship join'd,
A mutual succor in each other find.*

we can *a fortiori* apply this to eloquence, since, as Hugh Blair remarks, it is certain that study and discipline are more necessary for the improvement of natural genius in oratory than they are in poetry. Homer, says he, formed himself, whilst the training of Demosthenes and Cicero was the work of much personal labor, connected with the assistance which they received from so many works of others. But whether nature or art contributes more to form an orator, is a trifling inquiry. True it is that in oratory, as in all other attainments, nature must lay the first foundation, bestow the original talents, and sow, as it were, the seed for the art. But to bring these seeds to perfection requires a proper training and careful culture. The scientific culture and training of eloquence is called rhetoric. Quintilian (Inst., 1, 2, c. 15, n. 38), defines rhetoric as the art of speaking well. Cicero (de Inv., Rhet., lib. 1, art. 5.) calls it the faculty of speaking in a persuasive way. Aristotle (lib. 1, c. 2), defines it to be the faculty of seeing in each subject what it contains proper to persuade. Rufus (de Rhet., 1) considers it as the knowledge of arranging nicely and persuasively the speech at hand; and Féuélon says that in eloquence everything consists in adding to the solid proof the means of interesting the audience and arousing their passions for the purpose which he has in view. From these definitions we see how intimately rhetoric and eloquence are connected with each other, and how even the name of the theory has been used to denote its art. But rhetoric, as the name already implies (*hē rhētorikē téchnē*), the oratorical art, the art of forming orators, has for object the cultivation and perfection in man of the oratorical qualifications which are natural to him. We will now endeavor, first, to point out what these qualifications are, and then proceed to show how they may be best developed in order to enable their possessor to acquire proficiency in the art of oratory.

The first qualifications necessary to one who would become a thorough orator are—a sound judgment, a quick perception, a rich sentiment, a strong, lively and warm imagination, a faithful memory, and, according to Longinus (de subl., c. 9) especially a great and noble soul. With regard to bodily qualifications there is required a pleasing and dignified exterior, a strong chest, clear pronunciation, and a sonorous voice. Besides these natural qualifications, and a good rhetorical cultivation, the orator should possess, especially in our times, a solid foundation of religious knowledge, firmness of principle, an acquaintance with philosophical axioms, a knowledge of men and of those branches of learning which may have a bearing upon his special kind of eloquence. If these qualities, which are almost indispensable to a young orator, are only necessary requirements to begin with, a mere foundation to build upon, we can see at once that a perfect and accomplished orator is one of the rarest characters to be found. This however should not at all discourage the aspirant to oratorical fame; for the more difficult it is to attain perfection in eloquence,

* Natura fieret laudabile carmen an arte
Quae situm est: ego nec studium sine divite vena
Nec rude quid possit video ingenium: alterius sic
Altera poscit opem res et conjurat amice.
(Ars Poet., v., 408-411.)

the greater will be his honor if he approaches it. In this art there are different stations, from the most exalted to the mediocre and simple, and one who cannot reach the former may shine with great brilliancy and usefulness in the latter.

Vetu, with Fénelon, says very concisely that the whole mystery of eloquence consists in *strong reasons, vivid pictures, touching pathos*; and to master this triple element of eloquence requires new efforts on the part of the young orator. No matter how great or how bright his talents may be, he never can attain to perfection, nay cannot even reach a certain degree of proficiency in the art, without *extraordinary application, a universal education and continued practice in writing and speaking*. And, indeed, with regard to zeal and constant application, we have the recommendations and examples of the greatest orators of antiquity. The art of speaking, says Quintilian, consists in much labor, constant study, frequent exercises, many experiments, great prudence and excellent judgment;* and with him agrees the great Roman orator, when he says: "I need a well-cultivated talent in order that when the field is ploughed over and over again, it may bring the better and greater fruits. But this cultivation consists in constant practice, auscultation, reading and literature."† Demosthenes owes his renown to the most persevering efforts; and Cicero, as we know from his own writings, like an athlete, exercised himself from his earliest youth with the weapons of oratory, and, notwithstanding the mastery he had acquired in the art, continued this exercise till his old age. Hortensius, who neglected such efforts, sank in spite of his brilliant talents from day to day lower, in the same degree as Cicero constantly advanced to greater perfection.

Nor can we without hard labor acquire a perfect knowledge of philosophy and of all the other branches of learning which Cicero has considered the foundation of his eloquence. Cicero complains deeply of the abuse of his time which separated the rich treasures of all these branches of learning from eloquence and thus formed a cleft between rhetoric and science, form and contents, and, as it were, between word and heart. "Hinc," says he, "dissidium illud exstitit quasi linguae atque cordis, absurdum sane atque reprehendendum." (de Orat., 3, § 61.) And, with Tullius, Quintilian sets up the axiom: "Omnibus disciplinis et artibus debet esse instructus orator." And that this is especially the case with a firm logic, is shown by the powerful saying of Zeno, who compares dialectic to the clinched fist, and eloquence to the open hand.

That the orator to the general metaphysical principles must connect also a solid moral philosophy, and especially a lively acquaintance with the moral truths of the Gospel, he who has almost always to speak of duties and rights; that moreover the spiritual or pulpit orator should be acquainted with theology, the judicial and political orator be at home on the judicial and political field,—that history with all its events, doctrines, contrasts and great names should always be fresh in his memory,—that literature and the sciences, and in fine every branch of learning, should be known to him to such an extent as, according to the ex-

pression of Cicero, becomes a man of education; these are truths which no one can deny without entirely misunderstanding the duty of the orator and without making him a thoughtless talker.

But should the acquired culture pass over to the living word, should it efficaciously be applied to the exterior form, we meet with another difficulty, which can be overcome only by frequent and attentive practice in oratorical compositions. In the first place, therefore, the orator will try to acquire a great facility in arranging the plan of his speech;* he will try on one and the same subject to form different plans according to different ends in view, and compare his plans with similar ones in great orators. He will always present his subject so as to affect the audience. He will pay a special attention to the oratorical expositions, and to this end make use always of the best possible time and happiest disposition for the exposition of his speech, and then write, according to the axiom, *fervente calamo*, in order that the language flow from the interior and may not suffer from the pressure of the efforts. Whilst composing he should take care not to be too exact or even aim at rhetorical effects which would impede the flow of thoughts and language, but in revising his work he should proceed with the most critical care, examine the thoughts and expressions, the structure and the form of his speech, changing, enlarging, strengthening, simplifying,—in a word, he must file and polish it until he obtains that clearness, that purity, that variety, that facility, that power and harmony of speech which we call classical diction.

Discouraging as this work may seem, we must know that without constant labor and the attainment of a certain self-perfection there can be no true eloquence. No matter how great our talent may be and what proficiency and facility we have already obtained, we never can rely on our genius; and it is just this confidence in one's superiority and proficiency which d'Aguesseau (*des Causes de la décadence de l'éloquence*) considers as the most dangerous enemy of all noble learning and the ruin of eloquence. And Cicero says: "The greater and more divine the superiority be in our minds, the greater application they need."†

But which are the best means to maintain the position once gained and to arrive at still higher perfection? These means are the practical study of the classic orators, and—as already remarked—frequent exercises in composition and delivery. These models we should not only read attentively, but also study, compare and try to imitate them; for there is no such original genius, says Blair (iii, 31, 1) which could not draw a special gain from well-chosen examples with regard to style, composition and exterior delivery. This imitation, however, should by no means be a slavish one, whether we imitate the exposition of a subject and translate faithfully chosen passages in vivid and elegant language, make them our own by frequent reading and apply whole passages to a similar object; or whether we imitate the invention and arrangement of the matter and transfer similar arguments, pictures or even entire plans to a similar subject, as Cicero is said to have done with Demosthenes and Plato; Virgil with Homer and Theocritus; Horace with Pindar, and Schiller with Shakespeare.

* Multo labore, assiduo studio, varia exercitatione, plurimis experimentis, altissima prudentia, praesentissimo consilio, constat ars dicendi. (Quint., ii, 14.)

† Subacto mihi ingenio opus est, ut agro non semel arato, sed novato et iterato, quo meliores fetus possit et grandiores edere. Subactio autem est usus, auditio, lectio, literae. (Cicero, de Orat., 2, 30.)

* Stilus (written exercises) optimus, et praestantissimus dicendi effector ac magister. (Cic., de Orat., 1, 33, 150.)

† Quo major est in animis praestantia et divinior, eo major indigent diligentia. (Cic. Tusc. 4, 27.)

Demosthenes and Cicero are always the two great models of all orators. By the study of these two classic models we must acquire the very essence of eloquence and the means to perfect it. But besides these two orators, we possess yet other models of eloquence in an *Aeschines*, a *Thucydides*, a *Livy*, *Sallust*, *Tacitus*, *Curtius*, and among those of a later date in a *Burke*, *Pitt*, *Lally Tolaudal*, *O'Connell*, etc., and last, but by no means least, with *Webster*, *Clay*, *Calhoun*, *Phillips*, *Patrick Henry* and others in America.

As to the question whether poets also may be admitted into the circle of oratorical studies, Quintilian says: "Nam ab his (poëtis) et in rebus spiritus, et in verbis sublimitas et in affectibus motus omnis, et in personis decor petitur, præcipueque velut attrita quotidiano actu forensi ingenia optime rerum talium blanditia reparantur. Ideoque in hac lectione Cicero requiescendum putat." And *Fénélon* calls poetry the soul of eloquence. But should this reading bear the expected fruits, we must always follow the advice of Quintilian: "Diu non nisi optimus quisque, et qui credentem sibi minime fallat, legendus est." (*Inst. 10, 1.*)

We should moreover compare the style of the different poets and study from each his most remarkable traits. Thus for instance we have in *Homer* a model of sublime simplicity, in *Aeschylus* of powerful audacity, in *Sophocles* that of quiet grandeur connected with admirable grace, in *Euripides* that of fulness of thought and deepness of feeling, and in all Greek poets that of a surprising natural truth. In *Virgil* and *Racine* we possess the most perfect models of good taste and tenderness, in *Horace* and *Shakespeare* a great treasure of knowledge of men, and in *Dante*, *Milton*, *Corneille*, and *Klopstock*, the strongest expression of the sublime, the great, free and powerful.

With regard to the poets, however, we must go to work with great prudence and caution, lest instead of perfecting ourselves by their study we spoil our taste by their looseness of figures, license of forms, etc. Also in this line Demosthenes and Cicero will show us the better way; these two great orators elevated themselves to audacity, to poetical flights, to picturesque representations of poetry without passing in their thoughts or style the boundary which distinguishes poetry from eloquence. The study of these will also teach us the true imitation of classic authors; it will introduce us into the depths of right taste, and we will never have to reproach ourselves with the well-known saying of *Horace*: "O imitatores, O servum pecus!" As we cannot, says *Cicero*, walk through the sunshine without being colored by it, so we cannot read these books without seeing our own speech tinted as it were by their contact.*

N. S.

* Ut, quum in sole ambulem, etiam si aliam ob causam ambulem, fit natura tamen, ut colorer, sic, quum istos libros . . . Studiosius legerim, sentio orationem meam illorum tactu quasi colorari. (*Cic. de Orat. ii, 14, 60.*)

Scientific Notes.

—*Pasteur*, the great French chemist, has just contributed greatly to our knowledge of the biological aspect of fermentation in his "*Etudes sur la Bière*."

—*Prof. Klein*, one of the most promising among the younger German mineralogists, has been appointed Professor of Mineralogy in the University of Halle.

—A recent thorough survey of the Kasbeck-glacier of the Caucasus has proved that since 1863 it has increased—*i. e.*, its lower extremity has advanced down the valley—by 826 feet.

—The Centennial Commissioner of Arkansas has pre-

sented to the Notre Dame (Ind.) Cabinet of Mineralogy a fine collection of minerals which were on exposition at Philadelphia. This Cabinet is rich in specimens of mineralogy and affords great convenience to those who study that science.

—With pain we announce the death of the inventor of the electro-chemical telegraph, Mr. Alexander Bain. He died at Glasgow, January 2d. Mr. Bain never reaped the benefit of his discovery, and would have died in great poverty had it not been for a pension of £80 a year, obtained from Mr. Gladstone.

—The Royal Cabinet of Natural History at Stuttgart has just been enriched with an exceedingly rare and valuable palaeontological specimen, which is probably without its like in the geological museums of the world. It consists of a group of twenty-four fossil lizards from the sandstone strata of Stuben. The individual specimens possess an average length of 32 inches.

—The *National Quarterly Review* of December last contains an article well calculated for the present scientific world. The exciting title given it, "The Mononism of Man" is somewhat of an index to its contents. This number of the *Review* also has an article from a master pen on "The Physiology of Lunar Light." The *Review* laments the death of its first editor, Dr. Sears.

Art, Music and Literature.

—A translation of Offenbach's book on America will be published by Carlton.

—Murray, the London publisher, announces "Discoveries on the Site of Ancient Mycenæ," by Dr. Henry Schliemann, as in press.

—"Hector Servadée," which means travels through the solar world, is the latest translation from the French of Jules Verne.

—A Lilliputian orchestra will shortly perform at Milan, Italy. It consists of thirty-eight little boys, the eldest of whom is only five.

—A Norwegian poet, named Andreas Munch, has completed the translation of Tennyson's "Idylls of the King," and the book has just appeared at Copenhagen.

—Mr. W. H. Gladstone, M. P., is engaged on a translation of Thibaut's work, "On Purity in Musical Art," and has added a memoir of the writer. Mr. Murray is the publisher.

—Mr. W. S. Gilbert has accepted an offer made by Mr. Sothern, who is to pay him £2,000 for a five-act play, the purchaser to have the exclusive copyright for England and America. This is the largest sum a dramatist has ever received.

—Doyne Bell is preparing for publication in London "Notices of the Historic Interments in the Church of St. Peter ad Vincula, in the Tower of London," to which will be added an account of the discovery of the remains of Queen Anne Boleyn.

—A new translation of "Gil Blas," with notes, is announced for publication at Edinburgh. The notes which will accompany the new version will point out the places where Smollett allowed himself either to skip a sentence or to trip in his appreciation of the French original.

—John R. Bartlett has in preparation for the press a new and enlarged edition of his dictionary of Americanisms, which has long been out of print. Mr. Bartlett solicits contributions of words and phrases not noticed by him in previous editions of his work, which may be sent to him at Providence.

—Wilhelmy, the celebrated violinist, who was the "first fiddle" of the Bayreuth orchestra, and who next to Liszt was the greatest lion at the festival, has been engaged by Ullmann for America. He will most likely join Jael, the pianist, in his tour. They are to leave for the United States in October next.

—The Holy Father has appointed Father Bollig, a Jesuit, keeper of the Vatican Library. He is the first Jesuit who has ever filled the office. Usually some Prelate conspicuous for learning has been selected for the position, which is

looked upon as a stepping-stone to the Cardinalate. Father Bollig speaks fifty-five languages, and is a fit successor to the celebrated linguist, Cardinal Mezzofanti, who once held the office, whom Byron styled a "a walking polyglot."

The Rev. J. M. Finotti, who had resigned his missions in the East, to spend the declining years of his life in retirement at Mount St. Mary's of the West, has yielded to the invitation of his highly esteemed and old friend, the Vicar Apostolic of Omaha, Neb., to fill a place in the vicariate, and for the present resides at the episcopal residence. The Rev. gentleman has thus far experienced the benefit of that genial climate, and feels as if he had received a new lease of life.

The third series of Father Morris's "Troubles of Our Catholic Forefathers" is passing through the press. It relates exclusively to the persecutions of Catholics in the north of England, and is compiled from MSS. preserved at Stonyhurst, Oscott, and in private hands. These narratives from Catholic sources are largely illustrated from official records, and especially from the hitherto unransacked "House-books" of the city of York. This volume will, it is said, throw as much fresh light on the history of the reign of Elizabeth as any of those which have preceded it.

A new musical instrument was exhibited at Science Hall, New York, the other evening. The piano-harp is similar in shape to a piano and strung like a harp. The inventor, Mr. J. A. McKenzie, claimed for this instrument three distinct voices—the piano tone, produced with hammers, another voice with the picking of the fingers, and the zither, produced with the drumming of thimbles. It also had the imitation of four distinct instruments—the piano, harp, zither, and banjo. The piano and harp were the leading voices, which accounted for its compound name.

A New Catholic translation of the Psalms of David, from the original Hebrew into French, has just been published, with the approbation of the Bishop of Langres. The translator is the learned Abbé Martel, chaplain of the Church of St. Louis of the French, in Rome. The work is in two volumes, and contains upwards of 800 pages. It was carefully examined by Mgr. Bailles, some time Bishop of Luçon, and now Consultor of the S. Congregation of the Index, a learned Hebrew scholar, on whose recommendation the *imprimatur* of the Master of the Sacred Palaces has been affixed to it. Lastly, the Holy Father himself has been pleased to accord his blessing to the author, and has personally authorized its publication.

Two more statues for the Catholic Centennial Fountain in Fairmount Park arrived in Philadelphia on the 16th ult., in the steamer *Nederland*, from Antwerp. The statues are those of Archbishop John Carroll and Charles Carroll of Carrollton. Each statue is of one solid block of pure white Tyrolese marble, and is nine feet from the pedestal to the crown of the head. They were executed in Tyrol, Austria, by Herman Kirn, the now noted sculptor. Another statue, that of Father Mathew, will arrive about the first week in February. It is not yet determined when the statues will be placed on their pedestals, but it is probable that St. Patrick's Day (March 17th) will be selected as the time. The statues, says the Philadelphia *Press*, will compare favorably with any other marble statues in this country and are companions to the statue of Commodore Barry, which was unveiled on the last Fourth of July.

M. Paul Dubois, the eminent painter and sculptor, who has lately been chosen member of the Institute, has made himself a reputation in both walks of high art. He was born in 1829, and was educated for the law, and it was only in 1856 that he began to devote himself to the study of art. His first performances were paintings of the "Infant St. John" and "A Florentine Singer," and two models in plaster of Paris, "Narcissus in the Bath," and a Virgin and Infant Jesus." These gained him two medals and ultimately the grand medal of the Academy, together with the decoration of the Legion of Honor. He was subsequently appointed Conservator of the National Museum of the Luxembourg. The distinguishing characteristic of his works (says one of his French critics) is, as regards composition, nobleness and elevation of sentiment. His allegorical figures of "Courage" and "Charity," destined to ornament the monument in the course of erection over the tomb

of General Lamoriciere, have also excited great and general admiration.

Bric-a-brac seems to increase yearly in popular interest, and *The Art Journal* presents two groups from the Centennial, of the work of southern Europe. In the exhibit of china, delf, and earthenware from Spain there is marked artistic skill, especially in the modelling by the potters of Seville and the province of Castellon. Two of the vases were of dark blue chinaware, ornamented with floral designs in gold, and another was lighter in color, the rich ornamentation having been painted in color. Some very strangely shaped water-jars, vases, and keg-shaped bottles are of white porous clay, resembling in appearance terra-cotta ware, but lighter in texture. As a background for the group is a superb specimen of *repoussé* work, the design of the great plate being a sporting scene with leaf border, richly encrusted with gold and silver. The Italian exhibit is grouped around a marble statue, from Florence, of "Love Blinding," and the objects represented consist of vases of majolica ware, from Faenza, a table, supported by the figure of a kneeling Hindoo, both of black wood, a mirror-stand on the table of carved wood, and a jewel-box of walnut wood, decorated with gold. These rich designs cannot have failed to impress the minds of shrewd American artisans.

Books and Periodicals.

The Catholic *Sunday Companion*, published weekly by the inmates of St. Mary's Industrial School, Carroll P. O., near Baltimore, Md., comes to us this week in a new cover which gives it a much more tasty appearance than formerly. The price of subscription is \$1.50 a year. It contains much interesting reading for young folks, with a Chit-Chat Corner giving correspondence, puzzles, enigmas, charades, etc. The Baltimore Grand Jury recently visited the Institution from which it is published, on a tour of inspection, and returned a very flattering report to Judge Gilmore. "This and other reformatory institutions in our midst," says the report, "although little known to the public at large, go on year by year, under the providence of God, doing their work of charity and general beneficence. The good achieved by them is immeasurable." The work is under the patronage of Most Rev. Archbishop Bayley of Baltimore.

The monks of Lerins issue a monthly publication entitled *L'Echo de Notre Dame de Lerins*. The first number was issued in January, 1875, the fifteen hundredth anniversary of the foundation of the monastery of Lerins. This ancient monastery is located in the beautiful little Isle of Saints, in the Mediterranean, near the eastern coast of Provence, and is not far distant from the towns of Cannes and Antibes. It was founded by St. Honoratus, in 375. The first hermit who took up his abode on this island was St. Capraisius, the Anthony of the Gauls, illustrious alike for the austerity and sanctity of his life. St. Hilary of Arles, his disciple, since enrolled among the Doctors of the Church, is said to have equalled St. Augustine in eloquence. Here also dwelt that wonderful Thaumaturgus, St. Maximus of Riez; St. Eucherius of Lyons, the husband of a Saint, father of two holy Bishops and two holy virgins. Closely following these great personages came another group of saints, among whom were St. Lupus, Bishop of Troyes, who successfully overcame the ferocious Attila; St. Patrick, the Apostle of Ireland; and Cassianus, celebrated as the author of a famous book of Conferences. It would seem, as Mgr. Jourdan, Bishop of Fregus, remarked, that the religious glory of the 5th century was centred in this beautiful spot in the Mediterranean.

The phrase "Manners make the man" comes from the celebrated Catholic churchman, William of Wykeham, who was born of humble parents, but rose by his integrity and talents to be Bishop of Winchester in 1367, and Lord High Chancellor of England. When the heralds were searching for suitable arms for the new Prelate, he gave them as his motto, "Manners Maketh Man"; thereby meaning that a man's real worth is to be estimated, not from the accidents of birth and fortune, but from his mental attainments and moral qualifications.

Notre Dame Scholastic.

Notre Dame, February 10, 1877.

THE NOTRE DAME SCHOLASTIC contains:

THE NOTRE DAME SCHOLASTIC contains:
Choice Poetry, Essays, and the current Art, Musical and
Literary Gossip of the day.

Editorials on questions of the day, as well as on subjects connected with the University of Notre Dame.

Personal Gossip concerning the whereabouts and the success of former Students.

All the weekly local news of the University, including the names of those who have distinguished themselves during the week by their excellence in class and by their general good conduct.

A weekly digest of the news at St. Mary's Academy,
Notre Dame, Ind.

Students should take it; parents should take it; and above all,

OLD STUDENTS SHOULD TAKE IT.

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The Power of Verse to Perpetuate.

There is something so inexpressibly striking in that mystic power which verse possesses of perpetuating the memories of the heroes and events which it describes, that we almost involuntarily examine verse in all respects, with a view to discover, if possible, the cause of this power. Although it is now three thousand years since the bard of Chios poured forth his divine strains, his heroes and their deeds are more generally known than ever before, and the lapse of ages has been unable to weaken the awe and admiration which will be ever attendant upon their perusal. Great men have ever expressed in glowing terms the enthusiasm with which they were filled when reading the lines of Homer. Perhaps mythology, as the ancients had it, had never furnished them with the emblems of all that was grand and beautiful in superior beings, but for Homer. Mythology has thus furnished models for the schools of fine arts which are of inestimable advantage to the human race in refining it and infusing into it a taste for the beautiful. The study of the fine arts has in all ages been recognized as a most prolific means of effecting refinement and enlightenment among the masses. The perpetuation of these heroes of mythology must in the first place be ascribed to Homer.

This perpetuative power is greater than we would conclude at first sight. We look in vain among the great prose writers of antiquity for this power in a degree equally comparable to that of verse. The prose productions of the greatest prose writers—men of grand genius—are deficient in this regard, and are never marked by this power in that state of development which characterizes poetry. Man is so constituted by nature that he appreciates harmonious arrangement wherever he finds it. Naturally, therefore, his mind will retain an impression received under the form of poetry, and this it is in poetry which fascinates the mind of man and fills his memory with lasting impressions. Homer gave mythology to the ancients, and we may sup-

pose as not unlikely that had the Iliad never been written the great heroes of heathen mythology had lain in obscurity and the ancients would never have selected them for the embodiment of their ideas of divinity. The heroes of Troy had sunk into oblivion had they not been "reflected in the waters of song." Had the details of the Trojan war been written in prose, time would have obscured them.

The same power has attended the immortal outbursting of the muse of Mantua. Even among our own English poets in innumerable instances we must recognize this power. Many men whose names we had never known but for their place in poetry would never meet the notice of later times, but would have been forgotten.

In the writings of Virgil and Horace many prominent men of their times have received mention, and have thus had their names perpetuated. Perhaps we had never known Mæcenas, the great patron of literature, had not Horace perpetuated his name in his verses, which breathe that tender affection which exists between intimate friends.

It is wonderful how verse spreads so indescribable a charm over the events it commemorates—clothing them in immortality. Speaking of this power of perpetuation in verse we by no means assert that whatever is written in prose falls into oblivion immediately after it has been written; we have prose writings which have outlived many centuries; but when we examine verse and prose, this power of perpetuation is so preponderating in verse that prose is incomparable to it in this regard. We have made especial mention of Homer because his sublime work demonstrates the existence of this hidden power in verse. The poets of every age have wielded this power in undisputed sway, rescuing many events and men from “the waves of forgotten time.”

A Word About the Flute.

The study of music, both vocal and instrumental, has of late years advanced so rapidly and become so general that it is no longer confined to a favored few who are supposed to have extraordinary natural talents for it. Every educated person is expected to be more or less acquainted with the art of music, not only that he may be able to speak intelligently on the subject, but also appreciate it the better when performed. The piano is, beyond all question, the instrument on which it should be the desire of persons moving in good society to excel. Next to the piano, the violin is the most desirable instrument. When it is possible to have a combination of these two instruments, the pleasure received from the music is almost as great as that given by an orchestra or by good singing. But as the latter instrument especially requires good talent and great patience, many persons are unwilling to go through the labor of working down the harsh sounds into sweet and pleasing music. The piano, on the other hand, on account of its size, is also often found inconvenient. Where these drawbacks exist, and there should yet be a desire to study a *little* music, the flute becomes the only instrument with which you will be permitted to come into the parlor, unless you are in such practice on the cornet as to be able to soften down the tone to about one-fourth the volume given by nine-tenths of our cornetists.

There seems to be a prejudice existing against the flute, otherwise we cannot understand why it has not long ago become more popular. The principal argument in its favor is just the one which would seem to recommend it most in

this country, where patient labor is avoided as much as possible, and whatever is accomplished must be done in a hurry. In one session, a pupil on the flute can become more proficient than a violinist in three or four, and receive a correct knowledge of the elements of music, scales, rythm, etc., applicable afterwards to other instruments or to vocal music. We have known a young man who without a teacher became a good flutist, afterwards a good singer, and has since been for many years the leader of an excellent choir. This may be an exceptional case, but it is beyond a doubt that by the help of a teacher a person of ordinary talent is able to learn to play music at sight in six months on the flute. We might also consider the advantages of convenience and cheapness in favor of the flute. For from three to eight dollars an instrument can be purchased that will answer all the purposes of a more expensive one. With this, which you can carry in your coat pocket, you will be able to entertain the company at an evening *soirée* long before the violinist has tied his broken strings and "tuned up." From the nature of the instrument you will never be able to emit such heart-rending sounds as the violinist who attempts to perform for company before having finished the above-mentioned task of subduing the harshness of his stubborn instrument. We hope, therefore, our students will take into consideration these advantages in favor of the flute, and be encouraged to commence its practice, and that before long we shall have plenty of good flute solos at the *soirées*.

It is not necessary to speak of the beauty of good flute music. Many of our readers will remember with delight the performance of Mr. Weiner at the Philharmonic Concert last winter. If few or none expect to become so perfect, let them remember that a simple melody will sometimes give more pleasure to a majority of persons than more elaborate productions. And what is the simple pleasure of listening to music when compared to that given by producing it for the pleasure and entertainment of our friends in the home-circle? This thought of being able to contribute to the happiness of those we love should be the spur to our music-pupils generally, and should reanimate and encourage them through their tiresome but necessary elementary studies.

Personal.

- T. Carroll, of '76, is residing at Pontiac, Ill.
- M. Blackburn, of '76, is teaching school near Lincoln, Ill.
- Mrs. Thos. Nelson, of Chicago, visited Notre Dame last week.
- Rev. F. Duehmig, of Avilla, spent the evening of the 6th at Notre Dame.
- Jas. Dickinson, of '70, is doing an extensive business in Fremont, Ohio.
- Dr. Murray, of Kentucky, has been visiting Notre Dame for the past week.
- P. F. McCullough (Commercial), of '76, is teaching school in Pin Oak, Iowa.
- T. Peifer, of '76, is engaged as clerk in Woodstadt & Co.'s wholesale liquor establishment, Exville, Tex.
- Mr. J. B. Inderrieden, of the firm of J. B. Inderrieden & Bro., wholesale grocers, Chicago, with his estimable wife, were here visiting their sons at the College last week.
- C. M. Proctor, of '75, is now in Kansas City, where he has a large contract for building some hydraulic works. We were pleased to see him as he was on his way thither.
- Owing to the severity of the weather, Gen'l Tom

Thumb and troupe were unable to visit the College and hold their levee. Our smallest Minim, Chas. Long, would be tall by the side of the General.

—Ike Dryfoos, of '76, after a long vacation has become partner in the wholesale business of Dryfoos, & Co., of Fremont, Ohio; and Nate, the genial Nate, has entered the profession of journalism and joined the paragraphy society. Nate will do to interview.

—The Indianapolis papers thus notice the death of Mr. James H. McKernan, so well known at Notre Dame: "Mr. James H. McKernan died at his residence, on the Circle, yesterday afternoon. His death was not unexpected, and for several days he had been engaged in settling up his worldly affairs in anticipation of the worst, for from the nature of the disease from which he was suffering he knew that he was soon to be called to that 'undiscovered land from whose bourne no traveller returns.' Mr. McKernan was born at Newcastle, on the Delaware river, in June, 1815, and was consequently in his sixty-second year. He first came to Indiana in 1842, and was engaged in the foundry business in Lafayette until 1845, when he removed to Indianapolis, where he has since resided. He soon entered upon the real estate business, and since that time he has been actively engaged in that specialty. His operations were confined chiefly to the southwestern quarter of the city, and it is estimated that in the last quarter of a century he has built or furnished the means with which five hundred houses were erected in the Fifth and Twelfth Wards. By careful management and strict attention to business Mr. McKernan amassed a handsome competence, and at the time of his death his estate was estimated at about a quarter of a million dollars. Nearly ten years ago he invested a large amount of money in iron furnaces in St. Louis, and it was while superintending the erection of some of his buildings there that he froze his feet and laid the foundation of the disease that eventually brought him to an untimely grave, for he was still in the prime of bodily and mental vigor, though suffering periodically from the effects of the misfortune referred to. Mr. McKernan leaves a wife and five sons to mourn his loss. The funeral will take place from St. John's Cathedral at 10 o'clock Monday forenoon."

Local Items.

- Quite a number of scrub games of base-ball were played on Wednesday.
- Vespers to-morrow are from the Common of a Martyr, page 40 of the Vesperal.
- Next Wednesday is Ash-Wednesday. The distribution of ashes will begin at eight o'clock.
- The regular monthly Bulletins were made out on Wednesday, and were sent off the next day.
- Never lend a borrowed book, and never keep such a book one day after you are done with it.
- Rev. Father Zahm will lecture, in Phelan Hall, on Thursday evening next, on "Chemical Affinity."
- Ashes improve walks very much, and during these days of thaw we are rejoiced to see them lavishly used.
- The Minims have taken advantage of the fine weather to exercise on their velocipedes during recreation time.
- Only once before do we remember to have seen the baseball grounds in a condition to play on in February.
- The Forty Hours' Devotion will begin to-morrow morning with the procession following the High Mass.
- The article on the Art Exhibition given in St. Luke's Studio, St. Mary's Academy, will appear in our next issue
- Lent begins next Wednesday. Special tables will be arranged for those students who, being of age, are required to fast.
- The old seats for the accommodation of the spectators on the baseball fields will be put in order by the time the first game will be played.
- For sanitary reasons, all students are forbidden to recline or lounge on the grass. It is very dangerous to do so, especially at this time of the year.

—A game of baseball was played Wednesday afternoon between the Juanita B. B. C. and a picked-nine, resulting in favor of the former with a score of 17 to 12.

—The Lecture of Prof. Tong on Thursday evening, in Science Hall, was one well worth listening to. We hope to be able to give a synopsis of it next week.

—The 26th regular meeting of the St. Stanislaus Philopatriot Society was held Saturday evening, Feb. 3d. A declamation was delivered by Master Donnelly.

—To see over a hundred Juniors in procession, each with a lunch in his hand and a smile on his countenance, is enough to bring tears to the eyes of a dyspeptic.

—Quite extensive improvements are being made in the General Office, and what with the wainscoting, the fluted ceiling, etc., etc., the office will be handsomely fixed up.

—Next Wednesday is St. Valentine's Day, when of course the average-pated young man will amuse himself by sending off what they are pleased to call comic valentines.

—A handsome prize will be given by one of the Professors to any of our algebraists who, within a week, will solve the following quations, by quadratics: $x^2+y=7$, and $x+y^2=11$. Don't all try, please.

—A coat and a couple of bundles were left in the College parlor some two or three weeks ago and have not since been called for. They can be had by applying to B. Bernard, at the students' clothes-room.

—The Prefects' prize for the Junior that received the highest percentage was awarded to W. A. Widdicombe. It was closely contested—Master J. A. Burger receiving 87 six-sevenths per cent., and Master Widdicombe 88 per cent.

—An exciting game of football was played by the Juniors on Wednesday afternoon between two sides led respectively by N. Van Namee, of Chicago, and W. J. Davis. It resulted in favor of Davis' side, which won three consecutive games.

—Since the snow has disappeared and the Seniors have become able to tramp over the Campus, quite a number of them not having the same love as Robert Burns for the little creatures have contests in mice-killing. The ground there is swarming with mice.

—An unusual energy seems to be displayed by all the classes since the beginning of the second session. We notice that order, attention, regularity and interest prevail now more than ever before. These are good signs, which foretell the success of the session.

—The Thespians began their rehearsals this last week and will continue them without intermission until the 22d. Under the able and indefatigable efforts and instructions of Prof. Lyons, we feel confident that the members of the Association will acquit themselves with honor.

—At a meeting of the Excelsior Baseball Club, held on the 4th ult., the following officers were elected: Hon. Director, B. Leander; Director, B. Paul; President, W. Ohlman; Captain, M. Kauffman; Secretary, G. F. Sugg; Treasurer, N. Vannamiee; and Field Captain, W. Shehon.

—The Minims unanimously voted a leather medal to the weather-prophet of the SCHOLASTIC ALMANAC for predicting a heavy fall of snow on the 14th of this month to remain on the ground until after St. Patrick's Day. We believe the Juniors and Seniors will second the motion.

—The Band was out serenading last Wednesday, playing some excellent music in front of the College and elsewhere. The members show great improvement, and are entitled to great praise for the grand treats they furnish all by their playing. We hope to hear them frequently on Wednesday afternoons.

—Next week we will publish the programme of the Entertainment to be given on the 22d of February by the Thespians. Washington's Birthday has always been celebrated with spirit at Notre Dame. On this occasion we expect to see a large audience in attendance, for the Thespians will endeavor to do their best.

—In the Third Catechism, Preparatory Course, a prize was given to that member who during the session had the best record as regards weekly notes for lessons and conduct, monthly competition and examination notes. The prize

was won by A. J. Buerger, of Burlington, Iowa. His chief competitor was Kickham Scanlon, of Chicago.

—One of the most beautiful Catholic devotions, that called the "Forty Hours," during which time the Blessed Sacrament is exposed to the adoration of the faithful, will take place to-morrow, continuing until Tuesday. It will be begun by a procession through the church at the close of High Mass. No Catholic student should fail to make frequent visits.

—There is quite a sportive canary bird in the Junior study hall. The boys having charge of the hall suspended a small bell from a ring within the cage. The bird at times seizes the cord to which the bell is attached and rings it violently. It then stands in a listening attitude until the vibrations of the sound die away. Thus it continues for hours at a time.

—We are pleased to announce that lunch is again dealt out to the Juniors every day at $3\frac{1}{2}$, p. m. We hope, however, to hear of no complaints of waste. As far as we can understand, the cause of it being stopped last year was that some were in the habit of taking more than was necessary to satisfy their appetites; what remained over and above was wilfully wasted.

—THE SCHOLASTIC ALMANAC.—We have received a copy of this interesting Annual, which is compiled by Mr. J. A. Lyons. It contains a variety of useful information, and a generous selection of miscellaneous articles, taken from the NOTRE DAME SCHOLASTIC for 1876. Its typographical appearance reflects credit on the printing office of the SCHOLASTIC. Price, 25 cents.—*West End Journal*.

—The first regular meeting of the Star of the East B. B. C. was held Wednesday, Feb 7th. The following is the result of the election of officers for the coming session: Director, Bro. Norbert; Hon. Director, Bro. Charles; President, Wm. T. Ball; Vice-President, H. C. Cassidy; Secretary, E. F. Arnold; Treasurer, J. P. Quinn; First Censor, A. Hertzog; Second Censor, G. Sugg; Field Captain, P. Hagan.

—The Choral Union elected, February 4th, the following officers for the ensuing session: Director, Rev. J. A. Zahm; Musical Director, Rev. J. A. O'Connell; Hon. President, Rev. E. Lilly; President, Prof. J. F. Edwards; Vice-President, W. T. Ball; Recording Secretary, Carl Otto; Corresponding Sec., W. S. Dechant; Treasurer, N. J. Mooney; Censor, E. Riopelle and M. Regan; Marshal, F. Schlink; Pianist, W. P. Breen.

—The teacher of the First Catechism Junior calls our attention to the fact that his class was the one which had the largest general average of any class in the Preparatory department. We are pleased to see that a class the members of which number the even thirty should have as high a general average as $97\frac{1}{2}$, and trust that the members of the other Catechism classes will next June give this class a close race as regards the averages.

—We acknowledge with thanks an invitation from Rev. Father de Blieck, S. J., the worthy President of St. Ignatius' College, Chicago, to attend the semi-annual Entertainment given by the students of that prosperous institution on the 7th. By some accident we did not receive it until it was too late to attend; however, we return our thanks for the kindness. The programme was varied by music, orations, poems, etc., and was, we understand from friends, well carried out.

—It does one good to see students skating over the lakes on skates. In fact it does one more good to look at them than it does to put them in their place. From a window you can enjoy the poetry of motion as expressed in the unstudied, careless, graceful movements of that youngster who far surpasses any Apollo Belvidere that could be chiselled for grace of pose, and whose curves of the human form, as he swiftly dodges through a multitude of other skaters, beat the contortions of the Laocoon group all to pieces.

—The fifth regular meeting of the Archconfraternity of the Immaculate Conception took place on the 4th inst. The following were elected as officers of the Association: President, Rev. T. D. Collins; 1st Vice-President, M. B. Kauffman; 2d Vice-President, A. Widdecombe; Recording

Secretary, J. Healy; Corresponding Secretary, C. Clarke; Treasurer, G. Sugg; 1st Censor, C. Walsh; 2d Censor, W. Ohlman; Standard Bearer, C. Orsinger. Messrs. C. Peltier, W. Anderson and A. B. Congar were elected members of the Association.

—The nineteenth regular meeting of the Columbian Literary and Debating Club was held Feb. 3d. The following officers were elected: Director, Rev. P. J. Colovin; Hon. President, J. A. Lyons; President, J. F. Edwards; Promoter, B. Norbert; Vice-President, A. J. Baca; 2nd Vice-President, J. Kinney; Rec. Secretary, J. B. Patterson; Cor. Secretary, W. B. McGorrisk; Treasurer, G. B. Saylor; 1st Critic, M. Regan; 2nd Critic, J. Burke; Prompter, P. Hagan; 1st Censor, R. Calkins; 2nd Censor, J. Fitzgerald; Marshal, W. Turnbull; Sergeant-at-arms, E. Sugg.

—NOTRE DAME SCHOLASTIC.—This excellent little periodical is issued by the professors and students of Notre Dame College, Indiana. It contains choice poetry, essays, and the current art, musical and literary gossip of the day; editorials on questions of the day, as well as on subjects connected with the University of Notre Dame; personal gossip concerning the whereabouts and the success of former students; all the weekly local news of the University, including the names of those who have distinguished themselves during the week by their excellence in class and by their general good conduct. Terms, \$1.50 per annum.—*Irish Citizen.*

—No almanac that has yet come to our notice compares in good taste, beauty of typography and general excellence with the SCHOLASTIC ALMANAC for 1877, compiled by Prof. J. A. Lyons, Notre Dame, Ind. It is first class in every particular. Prof. Lyons is author of several works, all of which bear witness to his good taste and great merit as a writer. And his almanac is quite worthy of his reputation in that regard. While giving the most accurate information relating to every subject of which such a publication is expected to treat, it abounds, also, in humorous and instructive selections from the SCHOLASTIC, a neat weekly paper printed in the interest of the students at Notre Dame. Prof. Lyons is known in all parts of the country, his connection with the University of Notre Dame having continued through many years, and thus brought him in contact with pupils from all the States and Territories. All of them are his friends, for no one can know the Professor and not respect him for his sterling qualities of head and heart. Among these the SCHOLASTIC ALMANAC will undoubtedly find general circulation, and we can unreservedly recommend it to the public at large as possessing a high order of merit, and as deserving of general patronage. Price, 25 cents.—*Pomeroy's Democrat.*

—During the past week the following books have been added to the Lemonnier Circulating Library: History of England from 1816 to 1854, with an Introduction from 1800 to 1815, by Harriet Martineau, 4 vols.; Americanisms, The English of the New World, M. Schele De Vere; Catholicity and Pantheism, All Truth or No Truth, Rev. J. De Concilio; History of the Consulate and The Empire of France under Napoleon, by M. A. Thiers, London, 1876; History of the War of Independence of the United States of America, by Charles Botta, Translated from the Italian by Geo. Alexander Otis, 2 vols.; Jane Eyre, Charlotte Bronte; Dr. Ox's Experiment, and other Stories, by Jules Verne; Complete Works of Chas. Dickens, Illustrated, 15 vols.; Tattered Tom Series, First and Second, by Horatio Algiers, 6 vols.; Ballantyne's Juvenile Works, 8 vols.; Luck and Pluck Series, Horatio Algiers, 4 vols. Rev. John Ford presented the following books to the Library: Manual of the Catholic Religion for Catechists and Teachers, Rev. F. X. Wenninger, S. J.; A Brief Summary of the History and Doctrines of the Holy Scriptures, Rt. Rev. Dr. Milner; *Aet Maria*, 1867 and 1868, 2 vols.; Sadlier's Catholic Almanac, 1869-70-71, 3 vols.; Master J. English, of Columbus, Ohio, gave Juvenile Stories, 3 vols.; B. Edward presented several fine engravings.

—Signor Gregori writes us: "I have been asked by people who have read your excellent article on 'Correggio,' whether I knew anything of the painting now in Chicago and referred to in the article as a genuine *Ecce Homo* of Antonio Allegri da Correggio. I would not have it understood that I wish to do the proprietor and the exhibitors of

the picture any injury. I am entirely uninfluenced by prejudice or by interest in giving my opinion, my only desire being to arrive at the truth. It is my firm conviction that the painting, about which there has been so much talk in Chicago and which has attracted so much attention from connoisseurs, is not the work of Allegri. I have at various times in my life attentively studied the works of this master in the Vatican Gallery in Rome, in the Borghese, Doria, and Corsini Galleries, in the gallery at Naples, in the Museo Borbonico, and in the gallery at Parma where his most celebrated masterpieces are to be found. I have also carefully studied his works in the galleries of Florence, Paris, and in various other galleries, public and private. I have examined the painting now on exhibition in Chicago, and I see in it no trace of Allegri's pencil. In it I do not find his blending of colors, so characteristic of his productions. Allegri used harmonious and transparent tints. His shading was simple and delicate, not dark and rude. His works all possess a wonderful ideal beauty, so much so that he is known as the painter of grace. None of the characteristics of this master are to be found in the painting now in Chicago; and it is my opinion that the picture belongs to the age of Carracci. Another fact worth knowing is this, that there is not in existence among the authentic paintings of Allegri any to which he attached his signature. On the picture in Chicago I saw written in obscure characters, 'Antonio Correggio.' The real name of the master was Allegri, and he was called Correggio from his native place. In all his works which I have examined I have never yet seen his name, and could the master return to earth and see this picture attributed to him, and see his signature attached to it, I can conceive of his being in nowise flattered."

Roll of Honor.

[In the following list are the names of those students who during the past week have by their exemplary conduct given satisfaction to all the members of the Faculty.]

SENIOR DEPARTMENT.

W. Arnold, W. T. Ball, W. Breen, P. Cooney, R. Calkins, J. Coleman, M. Caldwell, E. Davenport, W. Dechant, J. G. Ewing, L. Evers, T. Garrity, T. Garso, A. Hertzog, C. Hynds, J. Johnson, J. Kinney, J. Kuebel, F. Keller, W. Kiely, J. Larkin, H. Maguire, J. Montgomery, P. J. Mattimore, P. W. Mattimore, J. Murphy, J. J. Murphy, V. McKinnon, T. McGrath, J. McEniry, P. O'Leary, J. O'Rourke, L. Proudhomme, E. Patterson, J. Perea, T. Quinn, J. J. Quinn, M. Regan, P. Skahill, G. Saylor, F. Schlink, J. Silverthorn, G. Saxinger, F. Vandervannet, J. Vanderhoof.

JUNIOR DEPARTMENT.

E. Anderson, A. Bergck, W. Brady, G. Cassidy, H. Canoll, F. Carroll, A. Congar, G. H. Donnelley, F. Ewing, J. English, J. Healy, W. Hake, J. Ingwerson, Charlie Walsh, R. Keenan, J. Krost, M. B. Kauffman, R. Mayer, W. Nicholas, T. Nelson, W. Ohlman, C. Orsinger, F. T. Pleins, E. F. Poor, C. Peltier, T. Wagner, R. Price, J. P. Reynolds, J. Rothert, F. Rheinboldt, P. Schnurrer, G. Sugg, A. Sievers, J. Stewart, J. Sill, W. Taulby, C. Van Mourick, R. French, C. Faxon, E. Zeigler.

MINIM DEPARTMENT.

G. Rhodius, C. Reif, G. Lowrey, W. McDevitt, E. Carqueville, W. Coolbaugh, J. Seeger, P. Heron, G. Lambin, C. Kauffmann, H. Riopelle, A. Rheinboldt, C. Long, F. Carqueville, W. Carqueville, H. Kitz, F. Gaffney.

Class Honors.

[In the following list are given the names of those who have given entire satisfaction in all their classes during the month past.]

MINIM DEPARTMENT.

G. Lowrey, G. Lambin, P. Heron, P. Nelson, W. Coolbaugh, J. Scanlan, J. Seeger, E. Carqueville, R. Pleins, W. Cash, H. Riopelle, C. Kauffmann, F. Carqueville, W. Carqueville, A. Schnert, C. Long, F. Gaffney, H. Kitz.

—A young man in the street, being charged with being lazy, was asked if he took it from his father. "I think not," said the disrespectful son, "father's got all the laziness he ever had."

Saint Mary's Academy.

Semi-Annual Examination.

LETTER FROM "A VISITOR."

It was my privilege to be present during the examination of the different classes in their English studies, and it was a pleasure to listen to the clear, thorough explanation of rules, and prompt, intelligent answers given by the pupils to the questions proposed. These questions were not proposed by the teachers of the classes, but by a corps of examiners, who were fairly testing how much knowledge each pupil had acquired in the branches studied during the session. The working out of mathematical problems on the blackboards was performed with that easy self-possession which proved that the pupils well understood whatever rules they had studied.

The examination of the Graduating Class had taken place during the previous week, before a special bureau. We were told by those present that the young aspirants for the medal stand high in their grade. They were examined in Logic, Mental Philosophy, Geology, Geometry and Literature; the class received notes ranging from 98 to 100.

The First Senior Class stood a thorough examination in Rhetoric as far as Versification inclusive, grammatical analysis being continued all through. In Algebra, they were examined as far as Equations of the 2d degree, and did well. Answers in History and Astronomy were given in a prompt and highly interesting manner. The notes given in this class ranged from 98 to 100. The Second Class delighted us by their theoretical and practical knowledge of Chemistry. The experiments were very interesting; Grammar, Rhetoric, Modern History, Algebra and Arithmetic had evidently been well taught and well studied. Class notes, from 90 to 100.

The pupils of the 3d Senior Class were examined in Ancient History, Natural Philosophy, Arithmetic, and Syntactical exercises. This class promises well, for it requires intelligent minds and earnest study to reach the standard of excellence which the greater number of the pupils have attained. Class notes, from 87 to 100.

The Preparatory Classes did credit to themselves and their teachers. In the First Preparatory they gave such a thorough explanation in Physiology of the construction and functions of the heart and lungs as to surprise and delight the examiners and visitors. Grammar, United States History, Geography, Arithmetic, and Orthography form the principal studies of the other preparatory classes. Their notes ranged from 90 to 100.

We must not forget the Junior classes, for the majority of these little girls showed such brightness and aptitude while being examined in their Grammar, Arithmetic, United States History, Geography and Orthography that we wished we had the power to promote every one of them.

The little Minim primary class had the high honor of being examined by the Very Rev. Father Superior General, who conscientiously gave the fair little students 100 in every study—and all present unanimously gave their opinion that the recitations deserved the highest possible note. The map-drawing of these little girls, as well as that of the other Junior classes, was very, very correct, and some of the work quite artistic.

The reading of Compositions and general reading classes gave satisfaction.

The examination in Christian Doctrine had taken place Sunday, the 28th of January, before a bureau of reverend Fathers. This examination being the most important for the Catholic pupils is always the first on the programme. The average notes were from 92 to 100. We must again repeat our great satisfaction at witnessing such proofs of successful labor on the part of teachers and pupils. The present session commences under very favorable auspices. The pupils are encouraged by their past successes and are look-

ing forward to the closing exercises in June with bright anticipations of well earned honors and premiums.

Wishing great success to the devoted teachers and students at St. Mary's, I am yours sincerely,

A VISITOR.

St. Mary's Conservatory of Music.

The examination of this department closed on the 1st of February with a concert by the aspirants to graduating honors next June, assisted by the Vocal Class. We give below the programme, and add in explanation that although the entertainment took the name of "concert," it was in reality an examination, and the numbers selected were not for mere show, but each one a study of style peculiar to the composition and containing the prevailing characteristics of the authors studied.

The opening chorus by Schumann is one of those joyous, wild, apparently simple, but *very* trying in reality. As it rushed on through the mazes of changeful mood, so expressive of gipsy life, you felt the turbulent spirit under that restless movement, so well sustained and managed by the vocalists.

The next piece was descriptive in "form"—"Farewell to the bells of Geneva." Persons accustomed to read the language of tones would at once seize the meaning of the piece—being the sentiment of regret which one would feel on leaving his native place, where from his childhood the music of the bells had grown to be loved as a living voice whose tones would ever after haunt his memory. First came the deep low bell, wafted by the evening breeze in its mighty swing, now full, and again carried away on the air, to return accompanied by the full chime—the whole piece rang the *changes* according to the mood of the supposed listener. The execution reflected great credit upon the young lady.

The smooth unpretending little poem "Piety" was very neatly delivered, and the young lady's modesty of demeanor was perfectly in keeping with the sweet gracefulness of her numbers. The harp solo was in descriptive style—Pilgrims crossing a lake to offer their prayers at a mountain shrine; the motion of the boat, the sharp tinkle of the little bell, the pious chant of the "*Ave Maria*" first as a duet, then joined to a chorus, gave full scope to the enormous difficulty of the pedals, owing to the number of accidentals which enriched the choral harmony, and the enharmonic tones which gave the Gregorian color to the whole. It was not a grateful piece to show ordinary harp execution, but one requiring *real work*, pedal playing being the difficulty to harpists.

Mozart's beautiful recitative and *aria* was an excellent trial for equality and pitch of voice; the sudden jumps from high to low notes without *portamento*, proved good training, and obedience on the part of the pupil.

Weber's well known "Perpetual Motion" is a piece of strict execution—brilliant, sparkling, even throughout, without stop or falter; and when we say it was played up to "Time" (*Presto*) no other praise is needed,—such music speaks for itself.

The song from "Mignon" gave ample scope for chromatics and all the ornaments of vocal execution; many among the audience noted the improvement which a few months more had given to Miss Spencer's voice, and should have liked to hear her sing some touching ballad, which they felt sure she is now ready to render admirably with her emotional voice.

"The Grandeur of Sacrifice," a theme indicative of a pure heart, and an upright conscience, was a well-written composition, and, as an undoubted reflection of the writer's gentle soul, is more to be prized on that account than for its clear and elegant diction. Liszt's famous Chromatic Galop was another piece of brilliant execution, full of fiery energy, discords, transitions, one of his compositions in which he delights to grasp the whole material of music at once and dash the notes headlong on the keyboard; but under all that apparent chaos of sound is a firm purpose—and in this instance was *chromatic* throughout, forming a good study for strength of execution. Then came "Aria with Variations," so sweetly warbled by a young, fresh, sympathetic voice; it was much admired for delicacy of

execution and true flexibility of the vocal organs—showing the practical use of solfeggio exercises, and proving the difference between singing and voice-culture.

"The Value of a Smile" was a creditable poem, and the good sentiments interwoven were more pleasing even than the energetic language in which they were presented.

Opus 48, by Adolph Jensen, was a triumph of classical taste and execution, containing passages taken alternately by hands which might well have been called *two right hands*, so equal did they appear in their independence during the continual interchange of melody and harmony; crisp *staccato*, smooth *legato*, and care in phrasing, gave promise of still greater improvement in this style; we hope the young lady will continue her study of the classic tone poems, in which music has freedom to speak in her own beautiful language.

"The reproach of the Senses" closed the literary part of the programme, and maintained the high character of the preceding pieces.

The feminine virtues, those which grace the home-circle, antidote to the love of hollow display, breathed their charm through every production presented; and were the literary merit of the "themes" far inferior, this alone would place the poems and essays very high in the scale of excellence.

The Mendelssohn Chorus, "I Waited for the Lord," formed a well-chosen close to the exercises of the afternoon. Here the voices came out in full power, musical in tone, precise without stiffness, clear in enunciation, and, (may we say it?) devotional in manner, giving to the grand chorus a peculiar charm, and we silently prayed that God would bless those who had been praising Him with voice and fingers. To Him be all the honor and glory.

The appreciative audience gave evidences of satisfaction, and we thank them for their interest in our young musicians. Among this audience were gentlemen and ladies from the South, from Chicago, Port Huron, Coldwater, Niles, and South Bend, many of them amateurs and Professors, the Directors of both Instrumental and Vocal Departments from the University of Notre Dame, our Chaplain, Rev. Father Shortis, whose good opinion the pupils hoped to win; and our venerated Father General, whose deep interest in the well-doing of each individual in the Academy gave zest to their efforts, and whose approbation is highly valued by teachers and pupils; at the end, he returned thanks to the young ladies in behalf of the audience, and, with a few words of advice for the coming session, closed the February examination.

PROGRAMME.

1. Grand Chorus—"Gipsey Life".....(Schumann)
Vocal Class.
2. " Farewell to the Chimes of Geneva".....(Bendel)
Miss J. Nunning.
Poem—"Piety".....Miss A. O'Connor
Pilgrims' Ave Maria—(Harp).....Miss E. O'Connor
Recit—"Ecco il punto!"—(Clementa di Tito).....(Mozart)
Aria " Non piu di fiori".....Miss D. Cavenor
" Movement Perpetual".....(C. M. Von Weber)
Miss H. Julius.
- Song—"I'm Fair Titania"—Mignon.....(A. Thomas)
Miss B. Spencer.
- Essay—"Grandeur of Sacrifice".....Miss M. Julius
" Grande Galop Chromatique".....(Liszt)
Miss B. Spencer.
- "Air, and Variations".....(Proch)
Miss E. O'Connor.
- Poem—"Value of a Smile".....Miss L. Ritchie
Allegro Vivace—Opus 48—Allegretto Scherzando.....(Jensen)
Miss E. O'Connor.
- Essay—"The Reproach of the Senses".....Miss Beall
Duett and Chorus—"I Waited for the Lord"—Taken from
Hymn of Praise.....(Mendelssohn)
Vocal Class.

Tablet of Honor.

SENIOR DEPARTMENT.

Misses L. Ritchie, A. Walsh, A. O'Connor, M. Julius, M. Craven, M. Faxon, M. Brady, L. Johnson, J. Bennett, L. Beall, J. Nunning, M. Walsh, H. Julius, L. O'Neill, M. O'Connor, L. Kelly, J. Cooney, A. Henneberry, B. Spencer, H. Russell, A. Cullen, E. Lange, M. and E. Thompson, E. O'Connor, E. Rodinberger, S. Moran, M. O'Mahoney, M. Carroll, L. Weber, G. Kelly, M.

Schultheis, C. Silverthorne, M. Dalton, E. Forrey, E. Pleins, D. Cavenor, E. Kirchner, K. Kelly, G. Breeze, L. Tighe, L. Schwass, E. Dalton, M. Pomeroy, J. Bergert, G. Conklin, S. Cash, M. Smalley, M. Usselman, M. Halligan, I. Cooke, L. Wier, E. Wright, 100 *par excellence*. Misses A. Byrne, P. Gaynor, R. Casey, A. Harris, M. Spier, C. Morgan, C. Boyce, J. Cronin, H. Hawkins, H. Dryfoos, B. Wilson, A. Woodin, A. Cavenor, A. Koch, K. Burgie, L. Davenport, M. Coughlin, E. Black, M. Hungerford, N. O'Meara, N. Johnson, C. Thaler.

FRENCH CLASSES.

1ST CLASS—Misses L. Beall, P. Gaynor, M. and E. Thompson, N. McGrath, A. Harris, B. Wilson. Average, 98 to 100.

2D CLASS—Misses H. Russell, A. McGrath, J. Burgert, L. Rodenburger, C. Silverthorn, J. Bennett, A. Walsh. Average, 95 to 100

3D CLASS—Misses M. Brady, A. Byrnes, M. Daily, M. O'Connor, M. Walsh. Average, 95 to 100.

4TH CLASS—Misses L. Moran, J. Cronin, J. Stough, M. and A. Ewing, E. and M. Mulligan, D. Hayes, A. Williams, A. Getty, J. Butts. Average, 96 to 100.

FANCY WORK.

Misses M. Faxon, L. Schwass, L. Kirchner, H. Hawkins, C. Silverthorne, N. McGrath, B. Siler, S. Cash, H. Dryfoos, A. Koch, L. Weir, M. and E. Dalton, M. Halligan, G. Conklin, E. Forrey, K. and J. Burgie, M. Schultheis, K. Gibbons, A. Ewing, D. Gordon, A. Morgan, C. Corrill, A. Wooden, L. Ellis, J. Butts, A. Williams, A. Getty, M. Lambin, K. Cox.

LATIN.

1ST CLASS—Misses Cravens and Davis.

2D CLASS—Misses Rodenberger, Cooney, Carroll, Russell, and Hawkins. Average, 95 to 100.

GERMAN.

1ST CLASS—Misses J. Nunning, M. Julius, M. Faxon, A. O'Connor, L. Pleins, M. Schultheis, L. Weber, H. Julius, H. Dryfoos, L. and A. Kirchner, L. Kelley. Average, 98 to 100.

2D CLASS—Misses N. Davis, A. Harris, D. Gordon, M. Usselman, L. Walsh, L. Johnson, A. Koch, M. Spier, S. Henneberry, J. Cronin. Average 97 to 99.

3D CLASS—Misses J. Wilhelm, R. Casey, C. Boyce. Average, 99.

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JOHN D. McCORMICK—of '73—Attorney at Law and Notary Public, Lancaster, Ohio.

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Thomas M. McSheehy's "Little Shamrock," FOR ST. PATRICK'S DAY.

Owing to the success attending the first issue of the *Little Shamrock*, I have determined to issue on *St. Patrick's Day*, 1877, a second number. It will be a large six-column quarto paper (the size of the *Chicago Times*). The issue will be 25,000, and will be printed in green, the national color of Ireland.

It will be edited and its columns controlled by one of America's most brilliant female journalists (a lady resident of Chicago, but whose name I reserve) and will contain contributions from the best journalistic talent of the country and the most distinguished Irish patriots, and will be illustrated with

ENGRAVINGS

made especially for it.

It will contain such articles as will call to the memory of Erin's exiled children their dear Emerald Isle, and cause them to love the country of their adoption with a deeper and more abiding love.

It will be sold in all the large cities of the United States, and on all trains leaving Chicago, Cincinnati, Indianapolis and St. Louis on the morning of *St. Patrick's Day*.

As an advertising medium it will furnish unexampled facilities. It is not a money-making scheme, and the price of advertising has been put at the lowest figures simply to cover the actual cost.

This is the only enterprise of the kind ever undertaken in this country, and will be of peculiar interest to thousands of its citizens.

Arrangements will be made by which a sufficient number of these papers will be at the College and Academy on *St. Patrick's Day*, affording students an opportunity to procure copies of this novel paper for themselves and friends.

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Is the best route between Chicago and La Crosse, Winona, Rochester, Owatonna, Mankato, St. Peter, New Ulm, and all points in Southern and Central Minnesota. Its

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Is the only line between Chicago and Janesville, Watertown, Fond du Lac, Oshkosh, Appleton, Green Bay, Escanaba, Negaunee, Marquette, Houghton, Hancock and the Lake Superior Country. Its

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Is the only route between Chicago and Elgin, Rockford, Freeport, and all points via Freeport. Its

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Close connections are made at Chicago with the Lake Shore & Michigan Southern, Michigan Central, Baltimore & Ohio, Pittsburgh, Ft. Wayne & Chicago, Kankakee Line and Pan Handle Routes, for all points EAST and SOUTH-EAST, and with the Chicago and Alton and Illinois Central for all points SOUTH.

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Bemember, you ask for your Tickets via the Chicago & North-Western Railway, and take none other.

New York Office, No. 415 Broadway; Boston Office, No. 5 State Street; Omaha Office, 245 Farnham Street; San Francisco Office, 121 Montgomery Street; Chicago Ticket Offices, 62 Clark Street, under Sherman House; 75 Canal, corner Madison Street; Kinzie Street Depot, corner W. Kinzie and Canal Streets; Wells Street Depot, corner Wells and Kinzie Streets.

For rates or information not attainable from your home ticket agents, apply to

W. H. STENNETT,
Gen. Pass. Ag't, Chicago.

MARVIN HUGHITT,
Gen. Manager, Chicago.

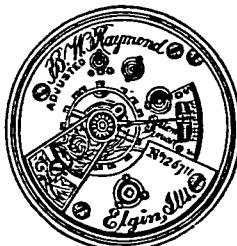
CHICAGO, ALTON AND ST. LOUIS AND CHICAGO KANSAS CITY AND DENVER SHORT LINES.

Union Dep., West side, near Madison street bridge; Ticket offices at depot and 122 Randolph street.

Arrive. Leave.

Kansas City and Denver Express via Jack- sonville, Ill., and Louisiana, Mo.	4 00 pm	12 30 pm
Springfield and St. Louis Ex. via Main Line.	8 05 pm	9 30 am
Springfield, St. Louis and Texas Fast Ex. via Main Line.	7 30 am	9 00 pm
Peoria Day Express.	4 00 pm	9 30 pm
Peoria, Keokuk and Burlington Ex.	7 30 am	9 00 pm
Chicago and Paducah Railroad Express.	8 05 pm	9 30 pm
Streator, Wenona, Lacon and Washington Ex.	4 00 pm	12 30 pm
Joliet Accommodation.	9 20 am	4 30 pm

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CONDENSED TIME TABLE.
DEC. 10, 1876.

TRAINS LEAVE CHICAGO DEPOT,

Cor. Canal and Madison Sts. (West Side).

On arrival of trains from North and Southwest.

3 Trains with Through Cars to NEW YORK.	GOING EAST.		
	No. 4, Night Ex.	No. 2, Fast Ex.	No. 6, Pac. Ex.
Chicago,.....leave	10 40 P.M.	8 20 A.M.	5 35 P.M.
Plymouth,.....	2 40 A.M.	11 25 "	9 00 "
Ft. Wayne,.....	6 55 "	2 10 P.M.	11 45 "
Lima,.....	8 55 "	4 05 "	1 39 A.M.
Forest,.....	10 10 "	5 20 "	2 50 "
Crestline,.....arrive	11 45 "	6 55 "	4 20 "
Crestline,.....leave	12 05 P.M.	7 15 P.M.	4 30 A.M.
Mansfield,.....	12 35 "	7 44 "	5 00 "
Orrville,.....	2 32 "	9 38 "	6 58 "
Alliance,.....	4 10 "	11 15 "	8 55 "
Rochester,.....	6 22 "	1 20 A.M.	11 06 "
Pittsburgh,.....arrive	7 30 "	2 30 "	12 15 "

Trains Nos. 3 and 6 run Daily. Train No. 1 leaves Pittsburgh daily except Saturday. Train No. 4 leaves Chicago daily except Saturday. All others daily except Sunday.

THIS IS THE ONLY LINE

That runs the celebrated PULLMAN PALACE CARS from Chicago to Baltimore, Washington City, Philadelphia and New York without change. Through tickets for sale at all principal ticket offices at the lowest current rates.

F. B. MYERS, G. P. & T. A.

L. S. & M. S. Railway.

On and after Sunday, Nov. 26, 1876, trains will leave South Bend as follows:

GOING EAST.

2 25 a.m., Chicago and St. Louis Express, over Main Line, arrives at Toledo 9 50; Cleveland 2 20 p.m.; Buffalo 8 10.

10 07 a.m., Mail, over Main Line, arrives at Toledo, 4 55 p.m.; Cleveland 9 45.

11 59 p.m., Special New York Express, over Air Line; arrives at Toledo 5 10; Cleveland 9 45; Buffalo 4 00 a.m.

9 10 p.m., Atlantic Express, over Air Line. Arrives at Toledo 2 40; Cleveland, 7 15; Buffalo, 1 10 p.m.

4 40 p.m., Way Freight.

GOING WEST.

2 45 a.m., Toledo Express. Arrives at Laporte 3 55 p.m., Chicago 6 30 a.m.

5 38 a.m., Pacific Express. Arrives at Laporte 7; Chicago 8 2 p.m.

4 05 p.m., Special Chicago Express. Arrives at Laporte 5 50; Chicago, 8 20.

8 00 a.m., Accommodation. Arrives at Laporte 9 a.m.; Chicago 11 30 a.m.

8 30 a.m., Way Freight.

J. W. CARY, Gen'l Ticket Ag't., Cleveland.

J. H. PARSONS, Sup't West Div., Chicago.

CHARLES PAINE, Gen'l Supt.

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The grave issues before Congress; the final settlement of the late Presidential election; the incoming Congress; the new President; the Policy of the next Administration; and future welfare of the country and people, are matters of great interest to each and every individual. Such a crisis has not been presented since the Declaration of Independence.

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Six Months	6 00	Six Months.....	7 00
Three Months.....	3 25	Three Months	3 50
One Month.....	1 25	One Month.....	1 50

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dec 23-10t

Michigan Central Railway

Time Table—November 21, 1875.

	*Mail.	*Day Express.	*Kal. Accom.	†Atlantic Express.	† Nigh Express
Lv. Chicago.....	5 00 a.m.	9 00 a.m.	4 00 p.m.	5 15 p.m.	9 00 p.m.
" Mich. City..	7 32 "	11 00 "	6 30 "	7 40 "	11 15 "
" Niles	9 02 "	12 09 p.m.	8 20 "	8 55 "	12 35 "
" Jackson. ..	2 08 p.m.	3 55 "	Express.	12 40 a.m.	4 52 "
Ar. Detroit	5 45 "	1 25 "	10 15 "	3 30 "	8 00 a.m.
Lv. Detroit.....	7 00 a.m.	10 05 a.m.	4 00 p.m.	5 40 p.m.	9 50 p.m.
" Jackson.....	0 40 "	12 32 p.m.	7 15 "	9 25 "	12 42 a.m.
" Niles	3 45 p.m.	4 23 "	6 10 a.m.	2 30 a.m.	4 30 "
" Mich. City..	5 10 "	5 35 "	7 50 "	4 05 "	5 50 "
Ar. Chicago....	7 30 "	8 00 "	10 20 "	6 30 "	8 00 "

Niles and South Bend Division.

GOING NORTH.

Lv. South Bend—	8 15 a.m.	7 15 p.m.	\$9 06 a.m.	\$7 00 p.m.
" Notre Dame—	8 22 "	7 23 "	9 07 "	7 07 "
Ar. Niles—	9 00 "	8 00 "	9 40 "	7 40 "

GOING SOUTH.

Lv. Niles—	6 30 a.m.	4 20 p.m.	\$8 00 a.m.	\$5 00 p.m.
" Notre Dame—	7 07 "	4 56 "	8 32 "	5 32 "
Ar. South Bend—	7 15 "	5 05 "	8 40 "	5 40 "

*Sunday excepted. †Daily. ‡Saturday and Sunday excepted.

\$Sun:day only.

G. L. ELLIOTT, Wm. B. STRONG,
Agent, South Bend, Gen'l Sup't, Chicago
HENRY C. WENTWORTH, G. P. & T. A., Chicago.
B. CELESTINE, Ticket Agt., Notre Dame.

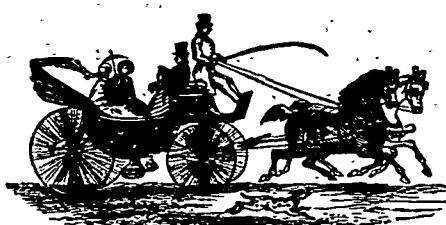
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Specimens sent to any part of the world by mail. An illustrated monthly bulletin of 8 pages sent free.

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A. E. FOOTE, M. D.,

Prof. of Chemistry and Mineralogy.

Fellow of the American Association for the Advancement of Science, Life Member of the Philadelphia Academy of Natural Sciences and of the American Museum of Natural History, Central Park, New York.